

I. THE RAIN

DIMA HILAL

LIBBY LARSEN

"A Different Morning Altogether"

$\text{♩} = 54, \text{freely}$

Violin 1
Violin 2
Viola
Violoncello

5

(as if in pain)
mf

The rain thunders on the

Violin 1
Violin 2
Viola
Violoncello

*mp < f*³ *mf*

9

roof The rain thun-ders on the bal-co-ny rail and um-

Vln. 1

Vln. 2

Vla.

Vnc.

arco *mf* > *mf* >

tr *ffp* *pizz.*

11

brel-las of kids in un-i-form head-ing to school. The rain slams to the

Vln. 1

Vln. 2

Vla.

Vnc.

ord. *mf* < *f* > *p* *f* > *pp*

ord. *f* > *p* *f* > *pp* *at the tip*

f > *p* *at the tip*

tr *sul pont.* *tr* *ffpp*

24

lieve the sky wish-es to— pound the curves of Cos-ta Ri-ca flat.

Vln. 1 *p cresc.* *f non vib.*

Vln. 2 *p cresc.* *f non vib.*

Vla. *esp. f non vib. sul pont.*

Vnc. *tr tr ord. tr darkly tr slow gl. cresc. f*

27

Vln. 1 *p p rit.*

Vln. 2 *esp. f p f p*

Vla. *ord. p p esp. f rall. 3*

Vnc. *sul pont. tr ffp pizz. attacca*

II. TIME SPIRALS

SAKEENA SHABEN

"Fourteenth Ode"

♩ = 72, freely

Musical score for Violin 1, Violin 2, Viola, and Violoncello. The score is in 4/4 time and begins with a tempo marking of ♩ = 72, freely. The Violin parts are marked *lightly* and *mp*. The Viola part is marked *mp*. The Violoncello part is marked *mf* and includes the instruction *sul A*. The score shows the first two measures of the piece.

Musical score for Violin 1, Violin 2, Viola, and Violoncello. The score continues from the previous system. The Violin parts are marked *mf* and *pp*, with a triplet of eighth notes indicated. The Viola part is marked *mf* and *sub.p*. The Violoncello part is marked *mf*. The score shows measures 3 through 6, with dynamic markings and articulation marks.

26

clock its face down-ward. Smit - ten — with

very lightly
at the tip

col legno

col legno

pizz. secco *sul tasto*
arco non vib.

p *p*

29

tricks it can play, I reach out and grab my re - flec - tion. I reach out and

poco

mf

roll to *ord.*

mf

roll to *ord.*

mf

move to *con vib.*

poco a poco cresc. *mf*

rit.

33

grab my re-flect-ion to shake it pre-sent— but ca-dence looms—

rit. jeté

dolce
sub.p

dolce *tr*
sub.p *mf* *p*

dolce
sub.p

dolce
sub.p

tempo primo

38

Skin— fades and lines— deep-en Strange to be so

tempo primo

mp *mf*

mp *mf*

mp *mf*

mp *mf*

dolce, cantabile *pizz.* *arco* *pizz.* *arco*

mp *mf*

III. THE RUSH OF RAIN

DIMA HILAL

"A Different Morning Altogether"

$\text{♩} = 68$

Violin 1: Rest

Violin 2: *quasi pont.*
p

Viola: Rest, then *quasi pont.*
p

Violoncello: Rest

Detailed description: This system contains measures 1 and 2. The tempo is marked as quarter note = 68. The key signature has one sharp (F#). The time signature is 4/4. Violin 1 is silent. Violin 2 plays a melodic line starting on G4, moving up stepwise with some chromaticism, marked *quasi pont.* and *p*. Viola is silent in measure 1 and enters in measure 2 with a similar melodic line, also marked *quasi pont.* and *p*. Violoncello is silent.

3

Vln. 1: *quasi pont.*
p

Vln. 2: Rest

Vla.: *quasi pont.*
sfz

Vnc.: *quasi pont.*
p

Detailed description: This system contains measures 3 and 4. The key signature changes to one flat (Bb). Violin 1 enters in measure 3 with a melodic line, marked *quasi pont.* and *p*. Violin 2 is silent. Viola plays a melodic line in measure 3, marked *quasi pont.* and *sfz*. Violoncello plays a melodic line in measure 3, marked *quasi pont.* and *p*. The music concludes in measure 4 with a final chord in the Viola and Violoncello.

5

1 Vln. *sub. f*

2 Vln. *f*

Vla. *f*

Vnc. *fp* *tr*

Detailed description: This system contains measures 5 and 6. The first violin (Vln. 1) plays a continuous sixteenth-note figure, starting with a crescendo and ending with a decrescendo, marked *sub. f*. The second violin (Vln. 2) and viola (Vla.) play a rhythmic pattern of eighth notes, marked *f*. The cello (Vnc.) is silent until measure 6, where it plays a single note with a trill, marked *fp*.

7

1 Vln. *p*

2 Vln.

Vla. *p*

Vnc. *f* *fp* *f* *fp* *tr*

Detailed description: This system contains measures 7 and 8. The first violin (Vln. 1) plays a sixteenth-note figure, marked *p*, with a decrescendo. The second violin (Vln. 2) is silent. The viola (Vla.) plays a sixteenth-note figure, marked *p*, with a decrescendo. The cello (Vnc.) plays a sequence of notes: a dotted quarter note marked *f*, a half note marked *fp* with a trill, a quarter note marked *f*, and another half note marked *fp* with a trill.

20

freely a tempo

be - ing with - out its con - stant touch hea - vy and hu - mid.

1 Vln. *f* *non vib.* *sub. pp* *pp*

2 Vln. *f* *non vib.* *sub. pp*

Vla. *f* *non vib.* *sub. pp*

Vnc. *f* *non vib.* *sub. pp* *pizz.* *pp*

24

1 Vln. *pp*

2 Vln. *pp*

Vla. *pp*

Vnc.

26

Vln. 1

Vln. 2

Vla.

Vnc.

arco *tr* *tr* *tr*

28

freely

I lean — a- gainst the bal- con - y rail - ing.

freely

f

f

f

f

44

slow - er here I watch but I

con vib.

decresc.

con vib.

decresc.

decresc.

pizz. arco

pizz. arco

pizz. arco

decresc.

47

on-ly hear the sound of the rush-ing wind.

pp

pp

quasi pont.

p <>

pp

quasi pont.

p

pp

poco animato

6

white fab-ric pins o - pen my mid - night win-dow

Vln. 1 *p* *sub.mf* *mf*

Vln. 2 *p* *sub.mf* *p*

Vla. *p* *sub.mf* *p*

Vnc. *p* *sub.mf* *p*

poco animato

espressivo

9 *(with quiet aching)*
mf

a slice of light moon driv-en I hope slides in - to my room.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vnc. *mf*

*note: harmonics written where sounding

l.v.

l.v.

sim.

12

moon driv - en light

sim. *dolce*

Vln. 1
Vln. 2
Vla.
Vnc.

15

slides in - to my room

tr. *cantabile*

Vln. 1
Vln. 2
Vla.
Vnc.

freely, recitative

33

all night the creak-ing of a loose win-dow-pane and now this un-bear-ab - le still - ness—

freely, recitative

a tempo

36

still - ness— still - ness.

a tempo

cantabile